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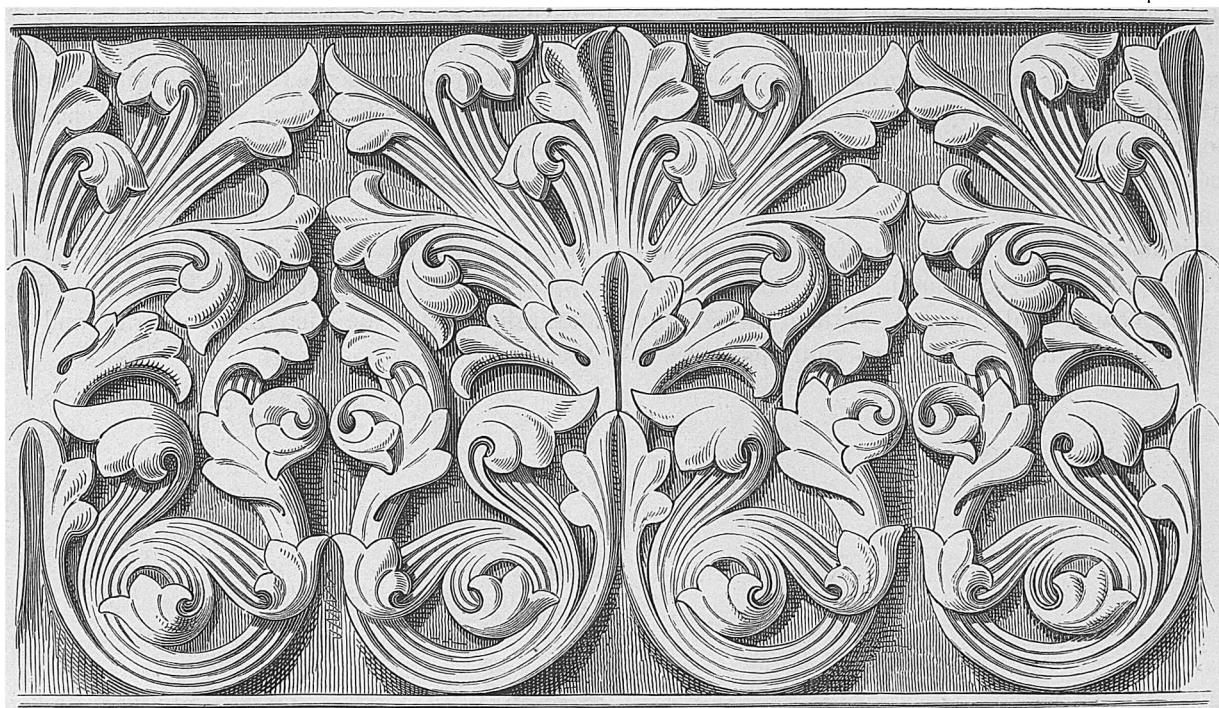
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## SPECIMENS OF ORNAMENTATION.



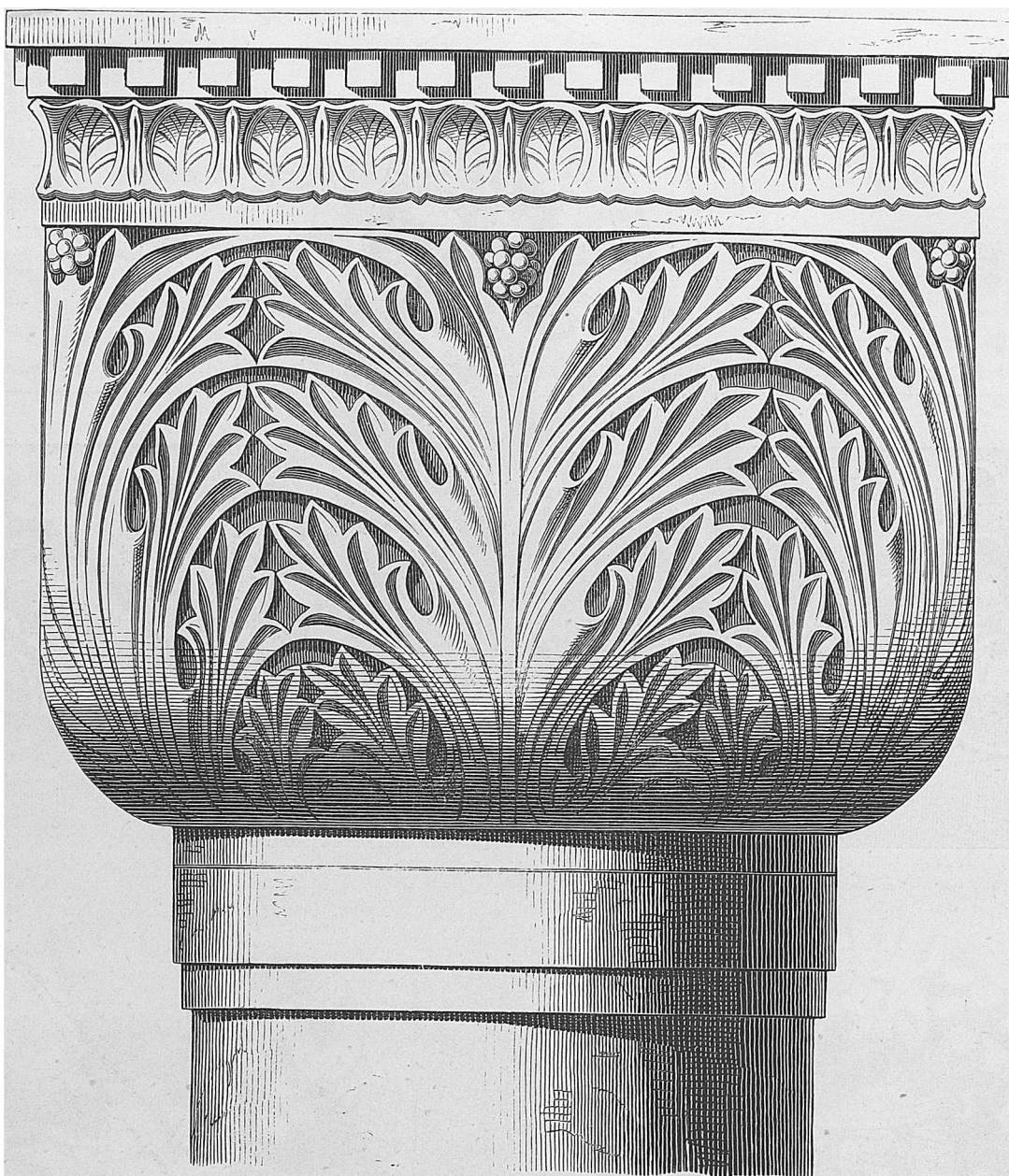
No. 1.



No. 2.

No. 1. Greco-Italian Style. — Ornamental Cyma in Terra-cotta, crowning upper part of cornice.

No. 2. Romanesque Style. — Ornament of Arch-mouldings of the Abbey-church Marienberg, near Helmstett; 12<sup>th</sup> century.



No. 3.

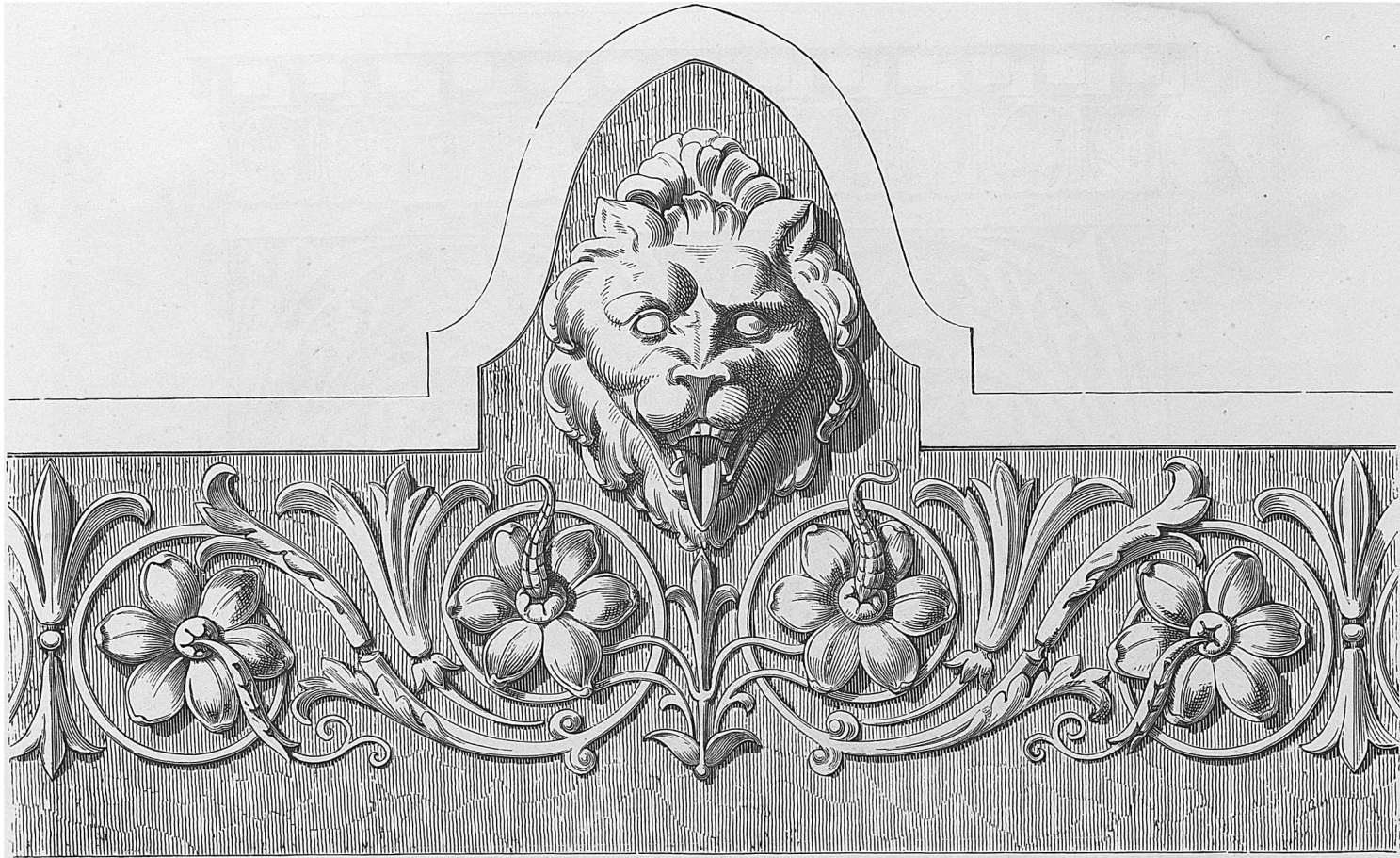


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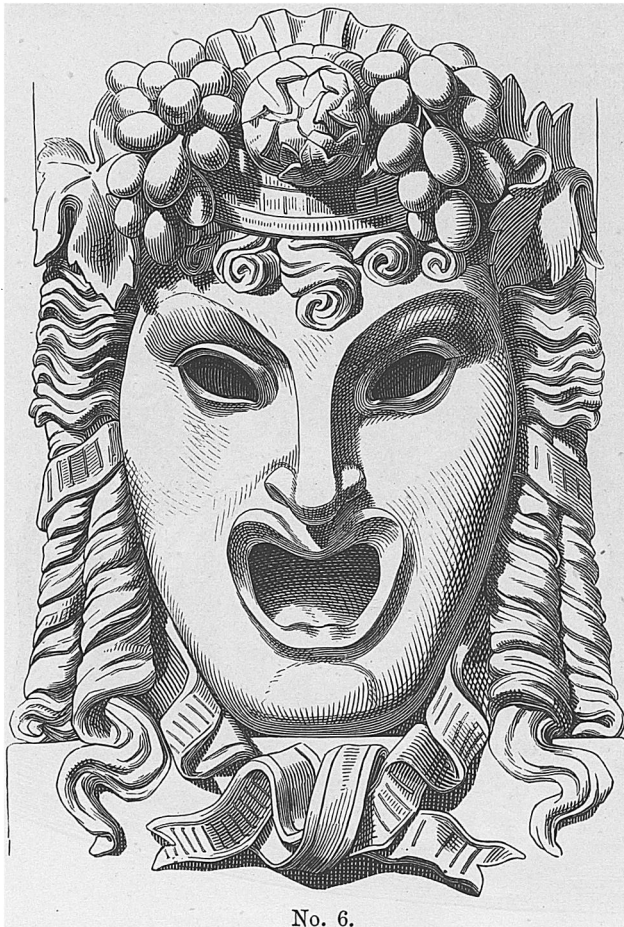
No. 3. Lombard Style. — Capital from Church of Sa. Sofia, Padua. Designed from nature by Prof. Toniato Luigi, Vicenza.

No. 4. Romanesque Style. — Detail of Arch-mouldings of Rose-window from Notre Dame, at Chalons sur Marne.





No. 5.



No. 6.

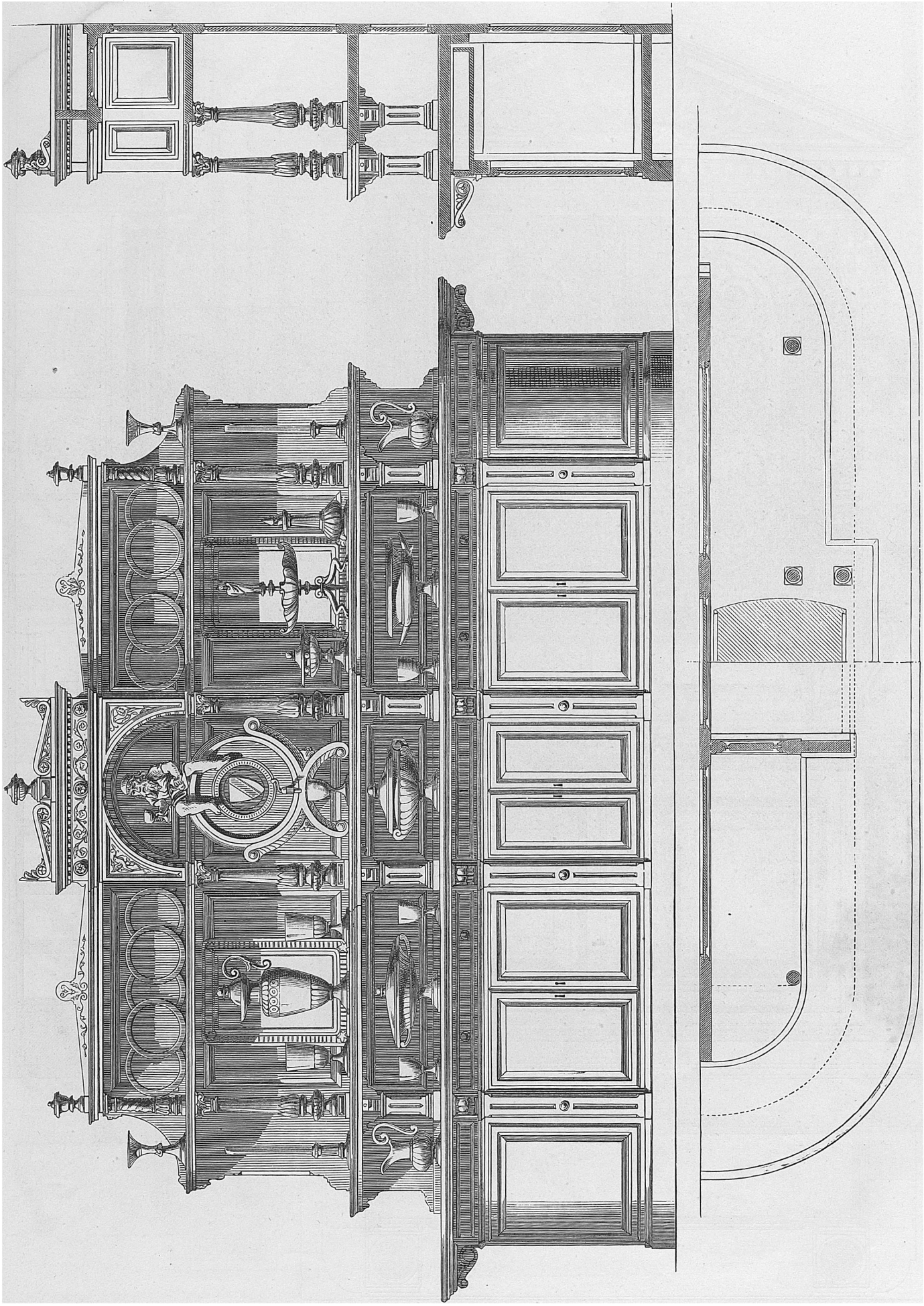


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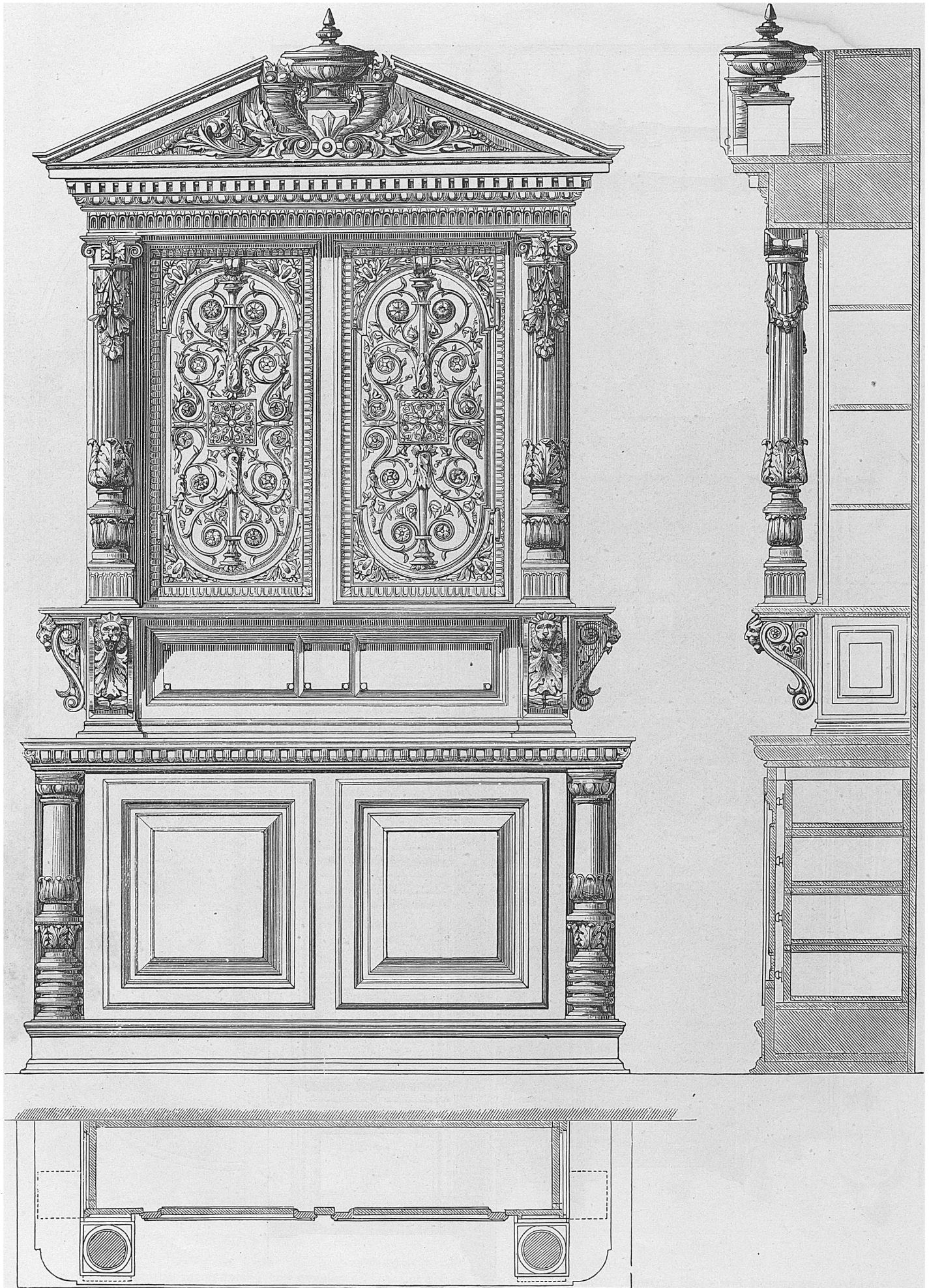
No. 5. Ornament surmounting the cornice of the Loggia of Villa Ravené, Berlin. Messrs. Ende and Boeckmann, Archts.

Nos. 6 and 7. Tragic Masks, from the New Opera House, Paris. M. Ch. Garnier, Archt.



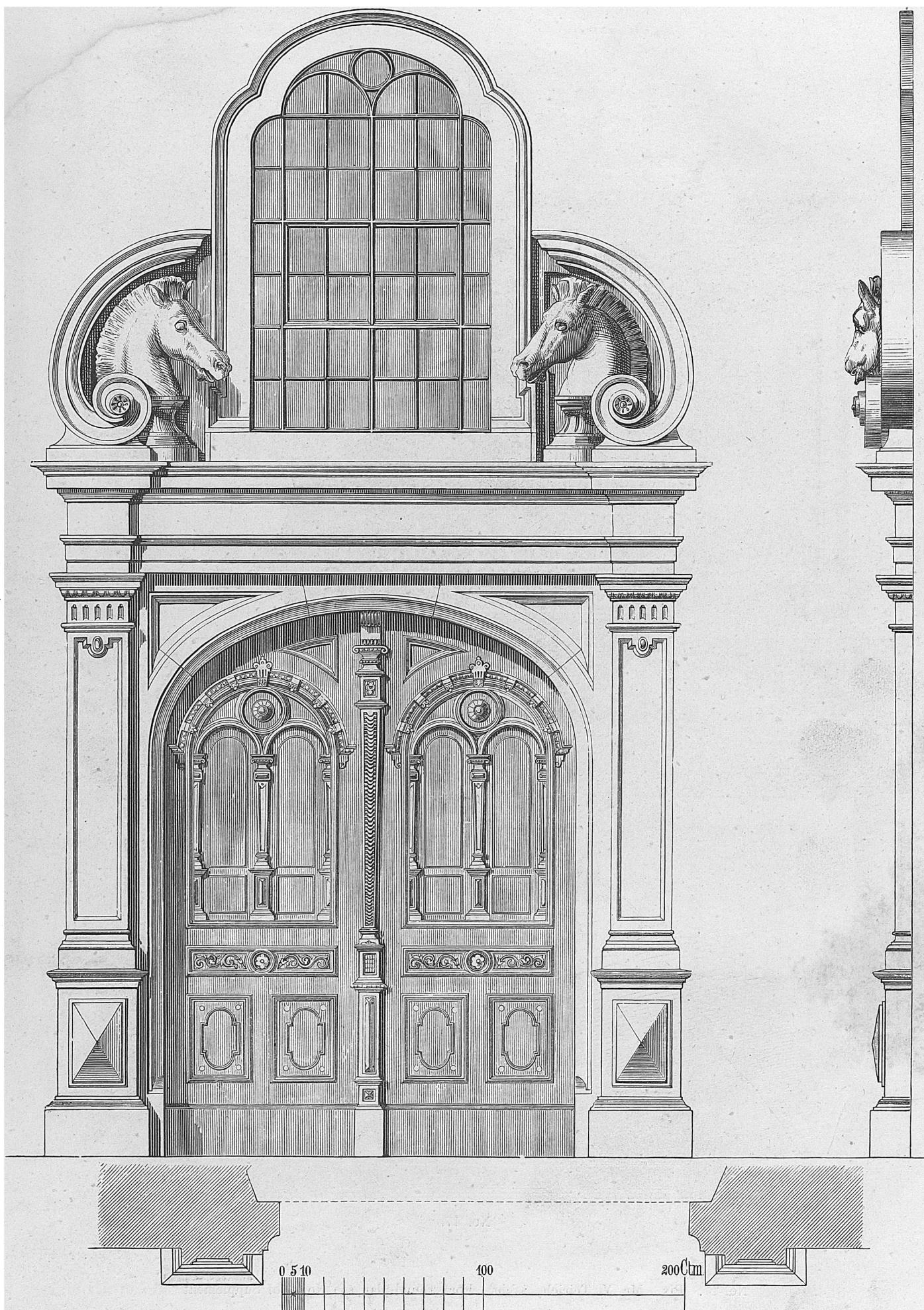


Nos. 8—10. Modern Side-board. Elevation, section and plan. — For details see Nos. 3 and 4 of Supplement.



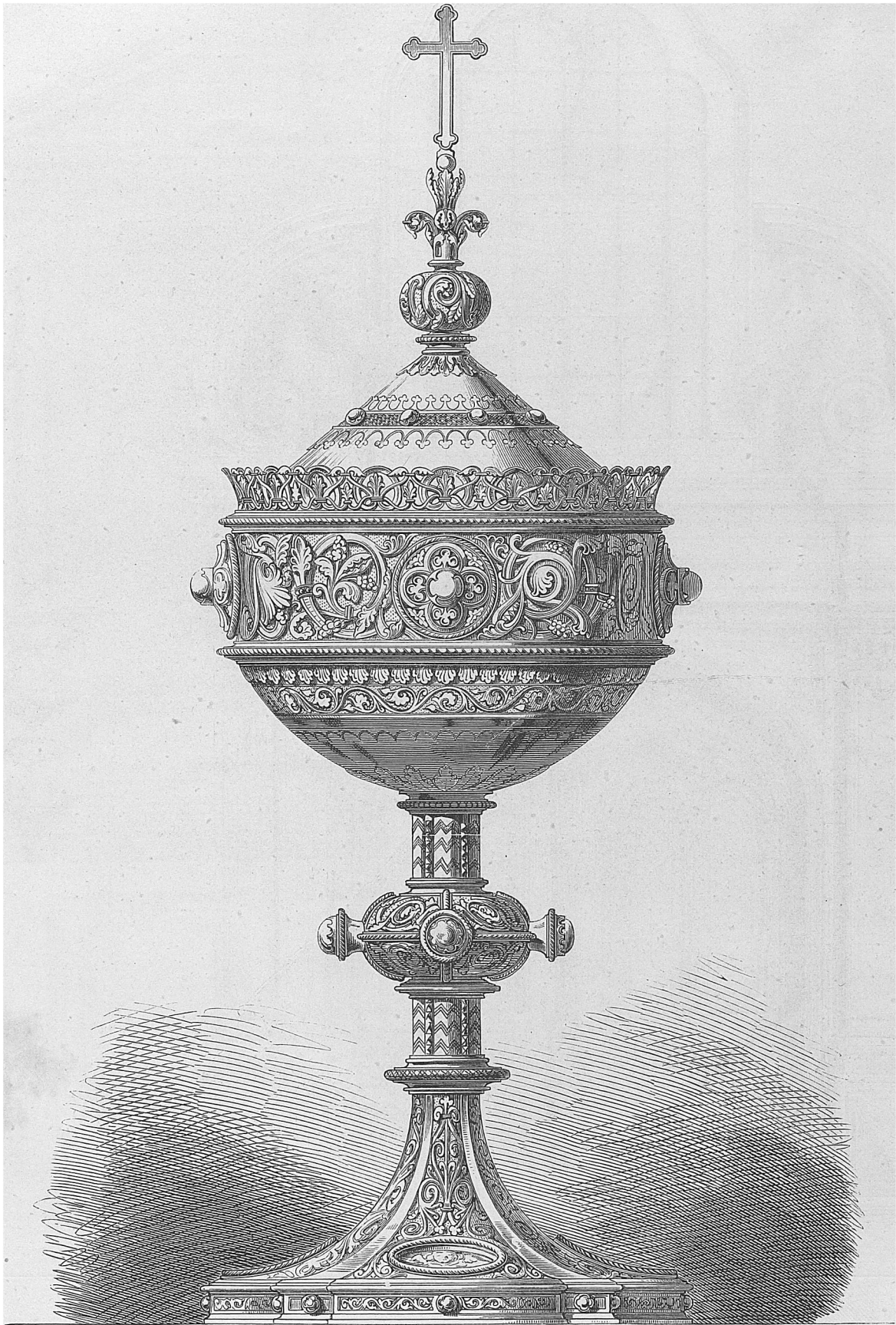
Nos. 11—13. Cabinet. Elevation, section and plan.  
For details see No. 1 of Supplement.





Nos. 14—16. Principal Doorway to the Stables for the horses of Prince Anton of Hohenzollern Sigmaringen..  
The door, in accordance with the date of the building is designed in the style of the end of seventeenth century.

The Workshop. 1869.



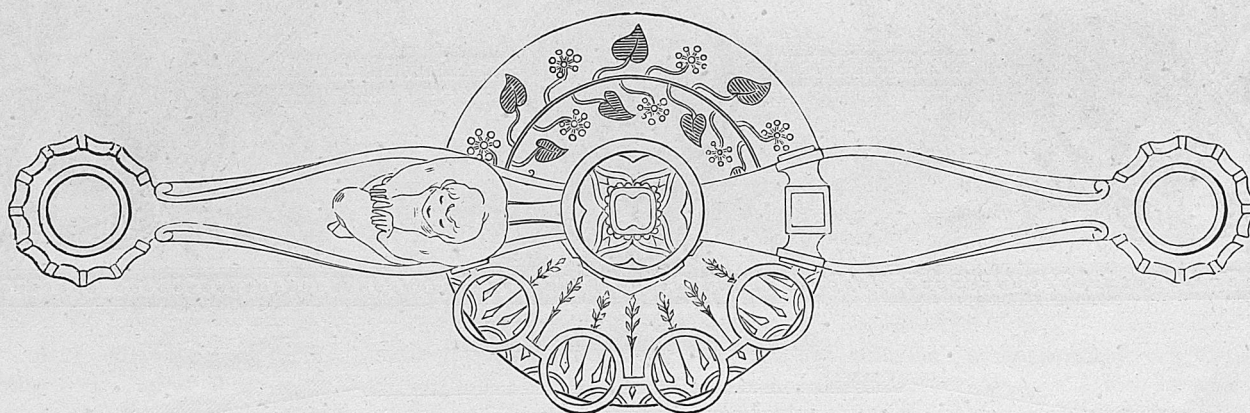
No. 17.

No. 17. Pix. Mr. V. Teirich, Archt. For ground-plan see No. 2 of Supplement.





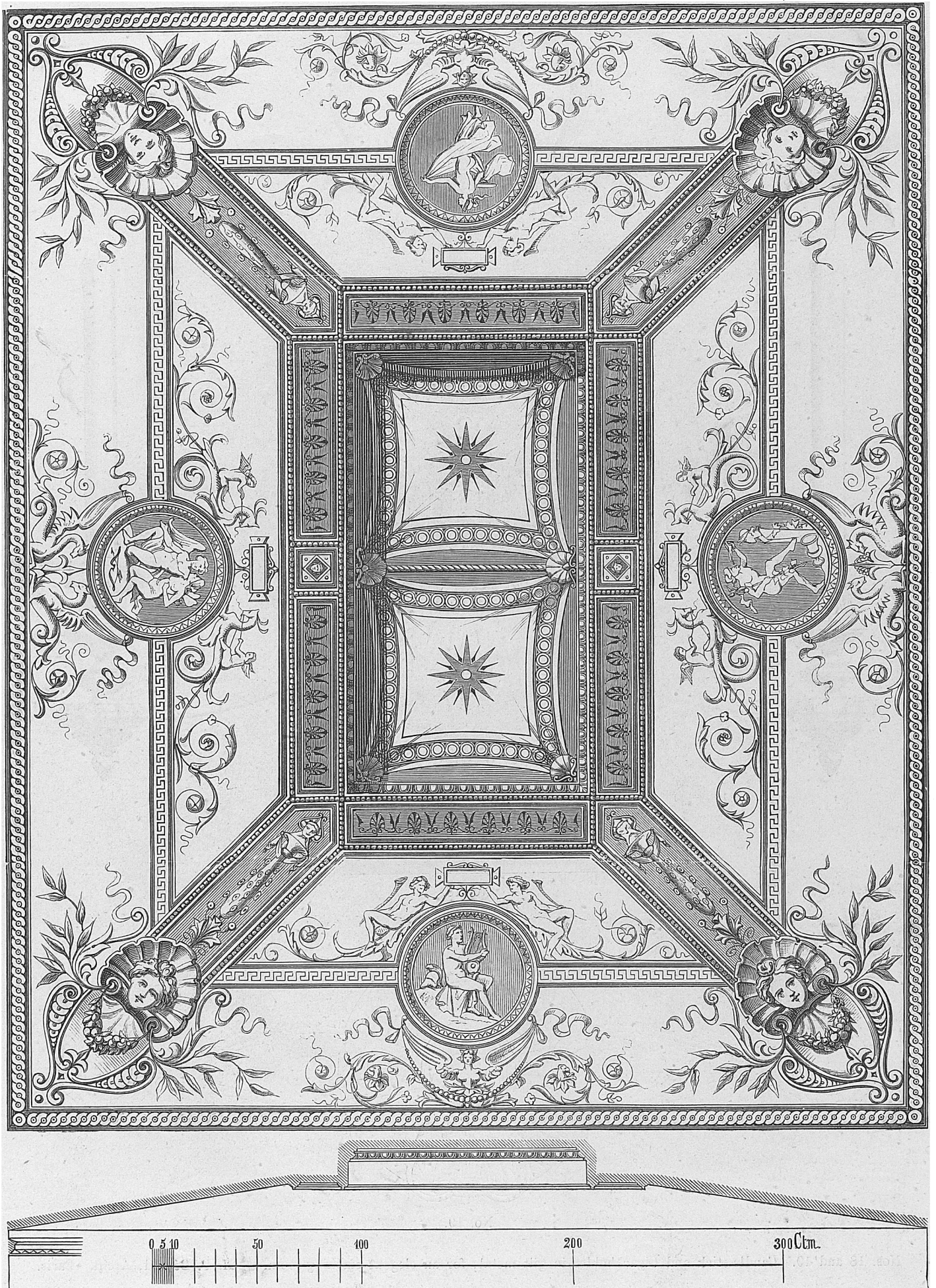
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No. 19.

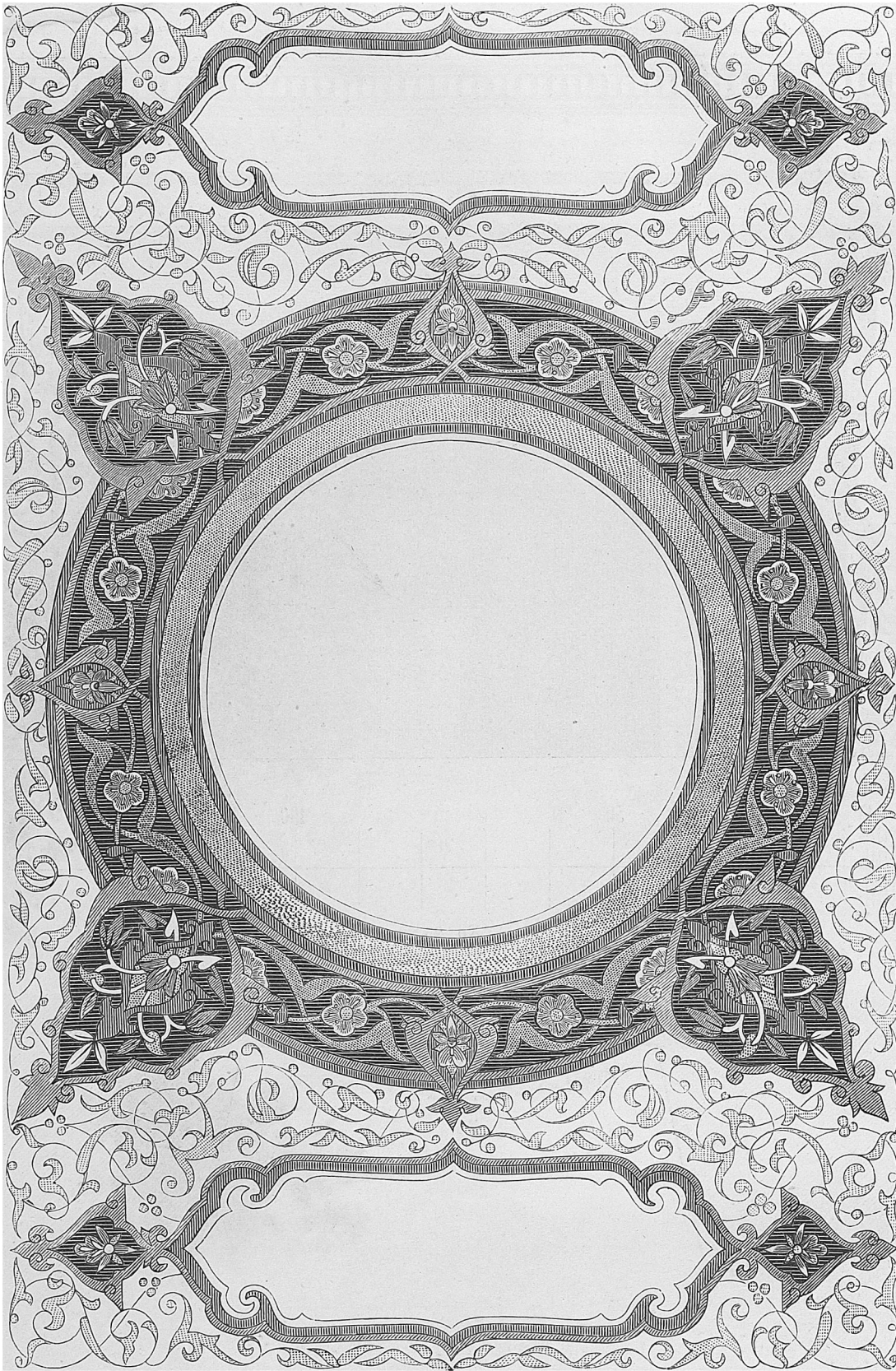
Nos. 18 and 19. Candle-stick and Cigar-holder in gilt metal, for an elegant smoking-room. — M. P. Bénard, Archt. Paris.

The ornaments are incised and filled in with enamel; the two winged figures, warming themselves at the light are silver-coated.



Nos. 20 and 21. (For descriptive notice see p. 13.)

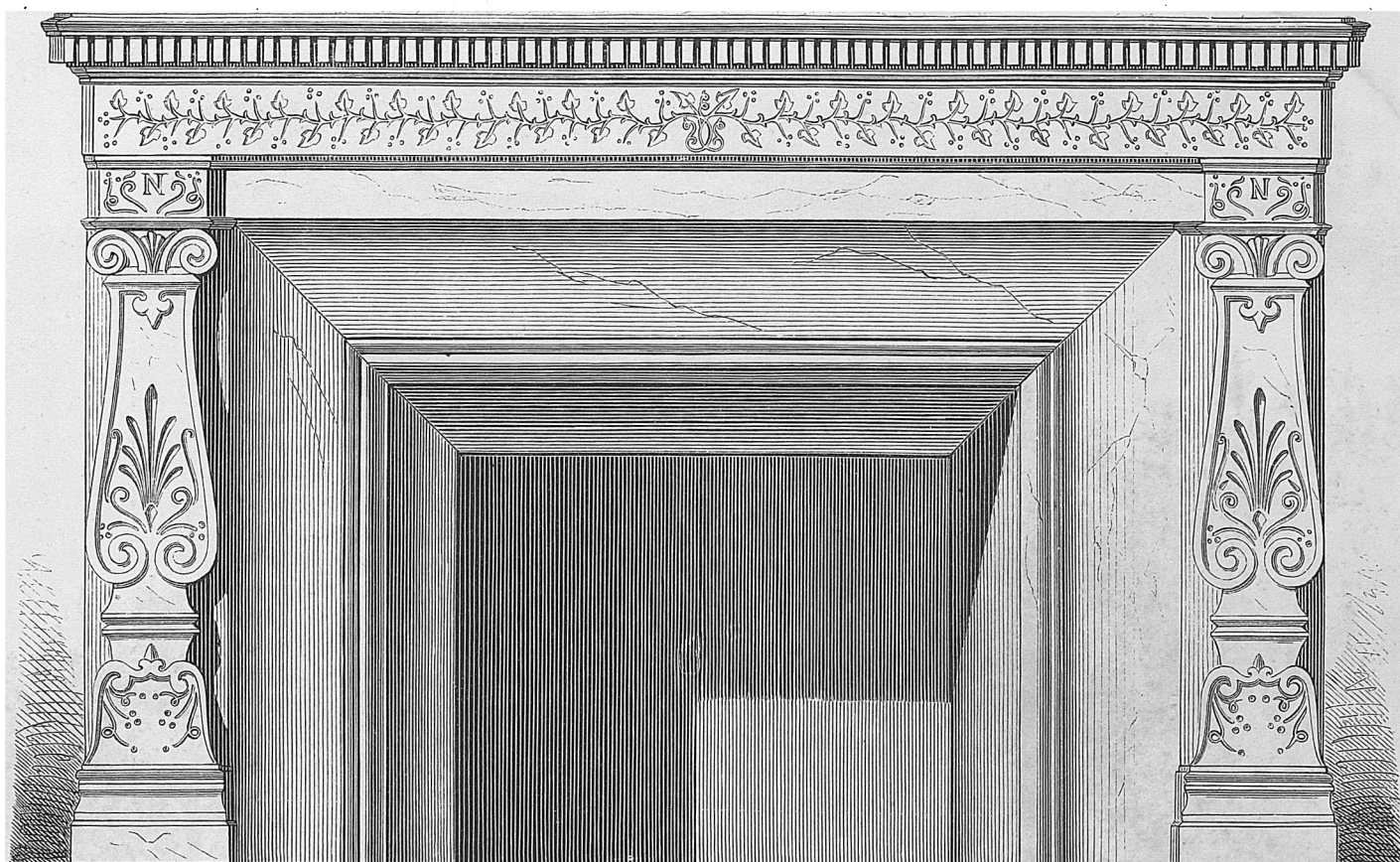




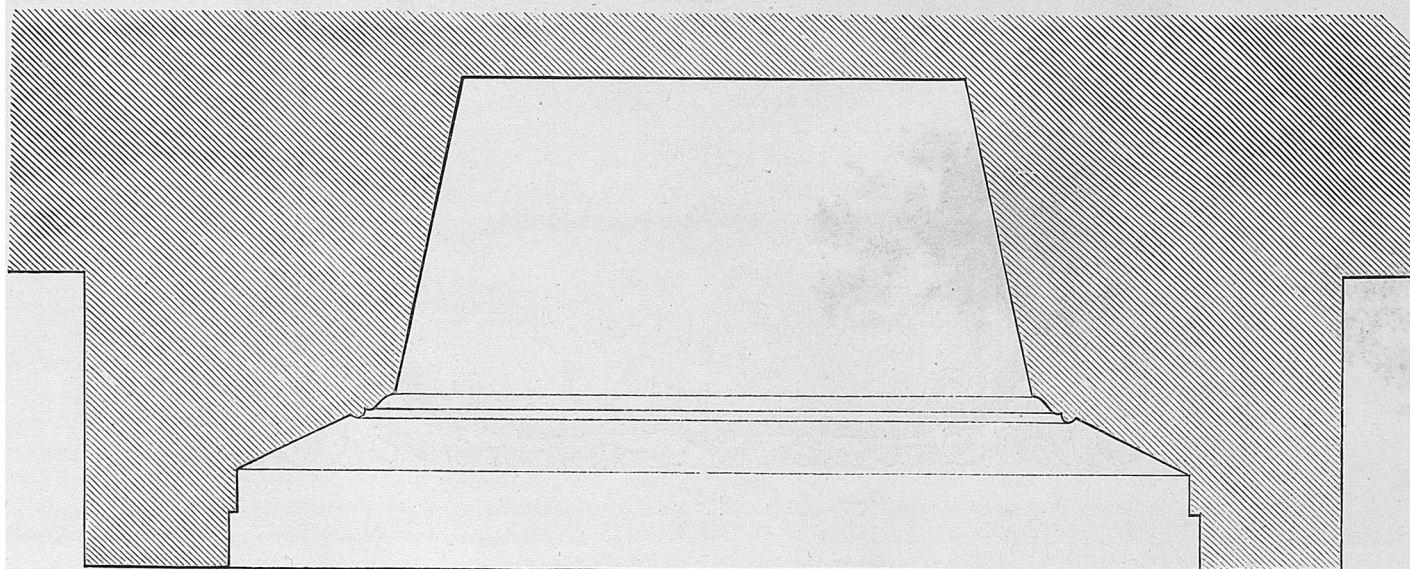
No. 22.

Nos. 20 and 21. Drawing-room Ceiling for Stucco-work and Painting. The frieze and medallions in stucco relief-work; the medallions representing Song, Love, Wine and Dance, on gold or cobalt ground; the diagonal bands on blue ground with brown-red outlines etched with gold; the honey-suckle ornament yellowish-brown; the centre buff with light-brown borders and yellow stars; the segments light blue, the trapezoids greenish white, outlined with red; the grotesque figures painted in different colors; the frets green with red.

No. 22. Title-page, in modern Mauresque Style. M. Clerget, Artist, Paris. — Ground of centre and plates yellow, bordered with vermillion and green; ground of ornament blue, the latter chiefly yellow.



No. 23.

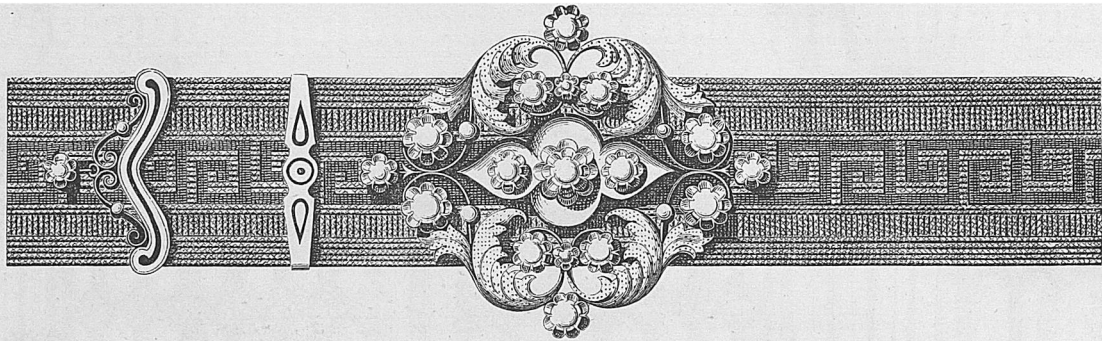


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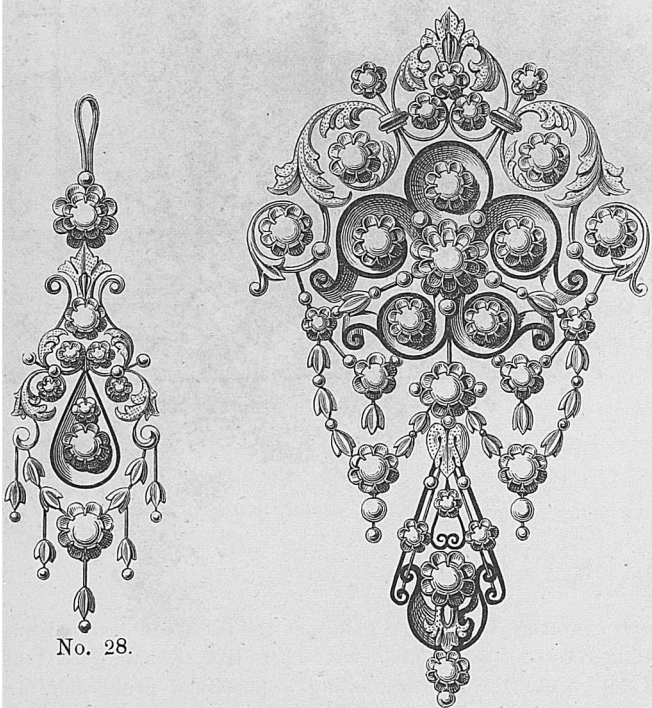
Nos. 23 and 24. Marble Chimney-piece, from the Pompeian House of Prince Napoleon, Paris. — M. Alfred Normand, Archt.

For details see No. 5 of Supplement.



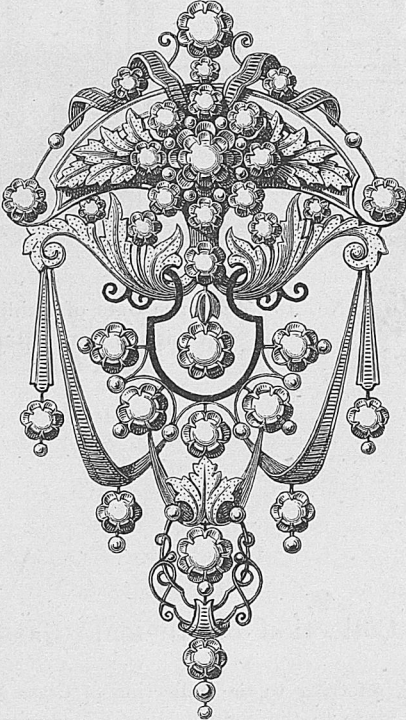


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No. 28.

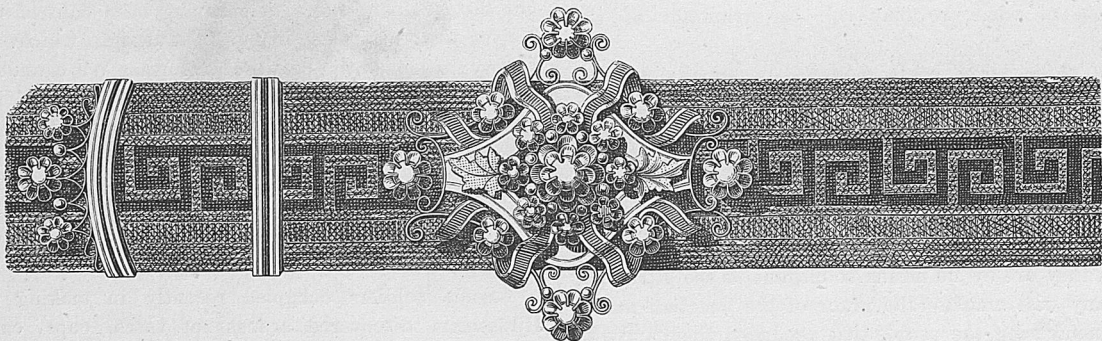
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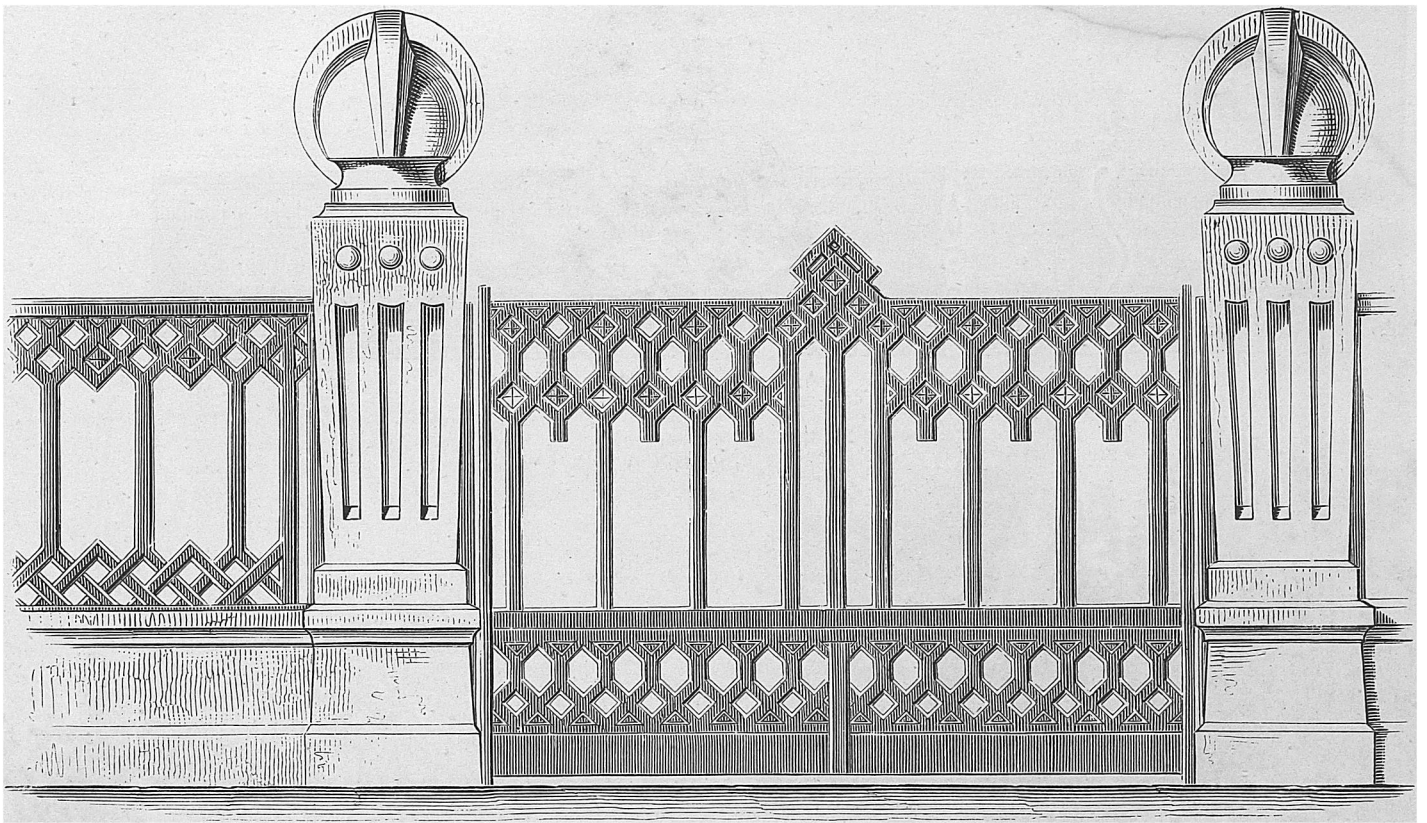


No. 29.



No. 30.

Nos. 25—30. Modern Jewellery; manufactured by Mr. G. Ehni, Stuttgart, for export into Havannah and Mexico.



No. 31.

No. 13. Entrance Gate of Public garden in Mostaganem, Province Oran, Algiers.  
Designed from nature by Mr. F. Stadler, Archt., Zurich.

## VARIOUS.

### The Slade Collection of Ancient Glass.

The *Art Journal*, referring to the collection of Glass bequeathed by the late Mr. Slade to the British Museum, observes that in number, the objects amount to about a thousand, and among them are specimens, from the earliest attempts at glass making, down to the most elegant products of the best period of the Venetian manufacture, when fine Art combined with mechanical skill in the production of what we may call the triumphs of the manufacture.

The first of three large cases contains principally antique glass; the centre is filled with German and Dutch; and the third is devoted to a display of the most exquisite examples of Venetian. But beautiful as these are, they are less wonderful than the Arabian vases, which are among the largest in the collection, being at the same time the rarest, and, consequently, the most precious. The ornamentation of these glass vessels is the most elaborate arabesque enamel. In form they are by no means so elegant as the Etruscan, nor do they in any wise emulate the grace of the Venetian manufactures; but remembering the people that produced them and the date of their production, they are marvellous examples of industrial Art. Besides these, in the same category, is a variety of small vessels of moulded glass, which have been found in tombs, resembling lachrymatories in some degree — but used for unguents.

Among the antiques are some valuable gem rings, the settings of which look old, but are, perhaps, not original. These are accompanied by curiously enamelled necklaces, a large opal glass vase, numerous small vases, unguent bottles, lachrymatories and a variety of other objects of interest and value. It is at once remarkable that we are instantly impressed by the salient characteristics of the Northern and Southern nationalities of the 15<sup>th</sup>, 16<sup>th</sup>, and

17<sup>th</sup>, centuries, by a single glance at the taste and design displayed in their respective manufactures. There is a German glass tankard of 16<sup>th</sup> century work, presenting a baptismal procession, drawn with much of the feeling of Albert Dürer; also a cup and cover, with enamelled figures of the 17<sup>th</sup> century; a Dutch tankard, richly ornamented, having the crucifixion as a principal subject; a German goblet (17<sup>th</sup> century), with a portrait of a lady on one side and a coat of arms on the other. Among the Venetian glass there is but little colour, the artists having been content to entrust their honour to the safe keeping of their design, which, in its round of variety; exhausts the beautiful in form. We cannot give the space to a description of this valuable collection which it merits; even one of its objects would afford subject matter for a chapter of description and dissertation.

### Discovery of Antiquities.

Some soldiers occupied recently in making a trench near Hildesheim discovered a mass of vases, cups, candelabra, etc., about fifty in number, all in massive silver, and of which the workmanship and design give reason to suppose that they were produced in the time of Augustus by Greek artists. One cup is decorated with a charming chasing in relief, representing the infant Hercules strangling the snakes, and another with satyrs, bacchantes and attributes appertaining to Bacchus. At Rome the hidden treasure of Pope Sextus Quintus has been found amid the ruins of, a vault; in addition to considerable sums of money, the treasure is said to include objects of art of great value or interest.

*Journal of the Society of Arts.*